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NEWSNOTES

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One Year w.Newsletter and Disk:	\$24.00

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One-Quarter Page:	\$ 8.00
Business Card Size:	\$ 5.00

This publication is created using an Atari 1040ST computer w/4megs, a monochrome monitor and a PCP Laser printer. PageStream is used for page layout, WordPerfect ST is used to edit articles and clip art furnished by numerous sources including Electric Beach Computer Products.

N.O.A.H. News

I thought that instead of my usual ramblings this month I would offer the article below which I feel says it all.

Have a good month,
Doug

In Memorium

The club was saddened to learn of the passing on this week of the club's most valuable member - Someone Else.

Someone Else's passing creates a vacancy that will difficult to fill. Someone Else has been with the club since it first started and did far more than any normal person's share of the work.

Whenever there was a job to do, a social function to attend, funds to be raised, or a meeting to attend, one name was on everyone's lips. "Let Someone Else do it."

It was common knowledge that Someone Else was one of the largest contributors of time to the club; whenever there was a need for volunteers, everyone just assumed Someone Else would volunteer. Someone Else was a wonderful person - sometimes appearing superhuman, but a person can only do so much. Now it is realized everybody expected too much.

Someone Else left a wonderful example to follow, but who is going to do the things Someone Else did?

When you are asked to help, remember - WE CANNOT DEPEND ON SOMEONE ELSE ANY MORE - WHY NOT VOLUNTEER NOW!

Reprinted from July/August Issue of P.A.C.E. - Author unknown

This is part of a press release from Orion Pictures...sure...

BILL & TED SPEAK

ENGLISH

Excellent
Most excellent
Triumphant
Outstanding
Sterling
Unprecedented
Unrivaled
Melvined
Bogus
Egregious
Bodacious
Bag it
How's it hanging?
Scorched
Heinous
Non-heinous
Non-non-heinous
Non-non-non-heinous
Non-non-non-non-heinous
Full on robot chubby
Phantasmagorical
Dudes
Babes
Princess babes
Most
Flake off
Loogied
Personages
Dickweed
Miscreant
Reaped
Your Royal Deathness
The short dead dude
The salad dressing dude
The Frood dude
The pool game
The Fugue Dude
So Krates
Joan of Arc
The Dude on the Penny
The Dude on the Dollar Bill
The Straw Dude
Mr. The Kid
Beelzebub
God's Finest Planet
Be excellent to each other
Party on

Good
Very good
Excellent
Most excellent
Fully inspired
Really good
The best
Tricked, duped
Dangerously melvinized
Most bogus
Unbogus
Grab it
Hello
Stared at
Bad
Good
Real bad
Real good
Egregiously bad
Large metal erection
Spooky
Non-babe personages of human species
Non-dude personages of human species
Medieval girlfriends
Totally fully
Adios
Spit
Esteemed dudes
Jerk
Loser
Killed
The Grim Reaper
Napoleon
Caesar
Freud
Marco Polo
J.S. Bach
Socrates
Noah's wife
A. Lincoln
Geo. Washington
The Tin Dude's Pal
Billy the Kid
The Dude Downstairs
Uranus
Love thy neighbor
Keep it up

Huh?

Huh?

Say
What?

Chicago Computerfest

by  **ATARI®**

Ramada Hotel O'Hare

Rosemont, Illinois

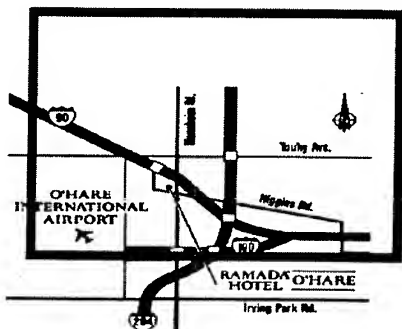
November 23rd and 24th

Show Hours: 10am to 5pm

Atari is sponsoring it's first show in the United States! This is the show we have all been waiting for. Come see the newest products available for the LYNX and the ST/ TT lines of computers. Plus many more exciting events!!

- | | |
|-----------------------|-------------------------------|
| * Major Developers | * Door prizes |
| * Vendors/Dealers | * Game Contests (ST & LYNX) |
| * General Seminars | * Banquet |
| * Over 28,000 sq. ft. | * Desktop Publishing Seminars |
| * 8-bit Conference | * Mac/IBM Programs |

ADMISSION: \$6.00 Adults at door
(\$5.00 advance tickets through User Groups)
Children under six FREE with paid adult admission



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Exposé

A Desk Accessory for Desktop Publishers

Review by Kevin Steele

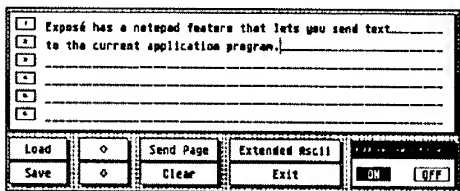
Version Reviewed: 1.0

Continued from the August N.O.A.H. NewsNotes

The Notepad

Exposé's notepad is another great idea - it is designed to allow you to type in text quickly, and then 'zap' it into whatever application you happen to be using. This is very useful, as typing text directly into a desktop publishing program is often slow and tedious.

The notepad allows you to load and save text files. It isn't a full featured text editor, as it does not offer the usual amenities of word wrap or search and replace. Each line of text is limited to 60 characters, and if you load a text file with lines longer than 60 characters, the end of the lines are simply truncated.



You can send a single screen of text (six 60-character lines) at a time from the accessory to your application program. This causes you to exit out of Exposé, whereupon your screen of text mysteriously starts to appear in your application program. Not a bad bit of sorcery! Anyhow, if you want to send more text, you'll need to re-enter Exposé and send the next six lines. You can also send a single line of text by clicking on the number displayed next to the line.

You can specify whether Exposé sends carriage returns at the end of each line or not. This is useful if what you wrote was intended as a paragraph, not just six separate lines. Of course, you'll need to remember to put a space at the end of each line so that the last word from line one doesn't run into the first word on line two.

The text editor also has an 'Extended ASCII' feature, allowing you to select nearly any ASCII character and send it to the notepad or to the application. This is handy in programs that don't normally allow access to the extended ASCII character set, although a word of caution is in order, as not all programs treat extended ASCII characters the same.

Disk and System Support

As mentioned previously, Exposé includes features to set the time and date, take a screen snapshot, and format a disk. Of these three, only the

snapshot feature is really related to desktop publishing. The snapshot feature is activated by clicking on its button, or by pressing Shift-Control and clicking on the Exposé desk accessory. Why the snapshot feature isn't accessed by Alt-Help is beyond me, as Exposé's method prevents you from taking snapshots of TOS programs or of screens that have a drop-down menu displayed.

The other disk-related features are nice, but unnecessary on most people's ST setups. I personally have no need for features to check on free memory and hard disk space or format floppies, as I always have UIS III installed, which can be easily accessed by clicking on the Exposé title in the main menu. The memory for these redundant features could have easily been removed, trimming off some of the already weighty memory requirements.

Conclusion

Exposé is a great idea that is partially crippled by its execution. In my opinion, it needs a bit more spit-n-polish before it earns a place in my desktop publishing toolkit. The manual reflects this 'almost-but-not-quite-done' feeling - as mentioned earlier, it neglects to mention the fact that the graphics editor has an UNDO feature, never mentions that you need to press the right mouse button to get out of 'draw' mode, and has several typos and inaccuracies. It does, however, include a rather thorough glossary of GEM terminology as part of the introduction - if you ever wanted to know everything there is to know about GEM, this is a good place to start. I just wish the rest of the manual was as thorough in explaining the features of Exposé.

It is hard for me to be enthusiastic about this desk accessory. I wish I could give some extra points to Maxwell CPU for customer support, but I could only get an answering machine at their customer support number, and E-Mail inquiries via GENie went unanswered as well.

Promised upgrades include TT compatibility, and the ability to view TIFF and PCX format files. With a bit more refinement and streamlining (such as ditching those disk-related features), Exposé could prove to be a very useful tool for desktop publishers and graphic artists. It just needs a little bit more elbow grease.

Exposé

\$39.95

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Maxwell CPU

P.O. Box 576

Louisville, CO 80027-9998

(303) 666-7754

Dem Bombs Dem Bombs



Ever wondered what those TOS error messages and 'bombs' on your monitor signified? Below is a letter, originally written by Darryl May, that John Townsend of Atari posted on GENie in January to provide some answers. This letter also appeared in the June 1988 issue of _Current Notes_ (122 N. Johnson Rd., Sterling, VA 22170).

Dear ATARI customer,

The following is an official list of the errors that can appear while you are operating your ST computer. This first list gives you the GEM error messages:

Description	Code	Description	Code
OK (no error)	0	Fundamental error	1
Drive not ready	2	Unknown command	3
CRC error	4	Bad request	5
Seek error	6	Unknown media	7
Sector not found	8	No paper	9
Write fault	10	Read fault	11
General error	12	Write protect	13
Media change	14	Unknown device	15
Bad sectors on format	16	Insert other disk	17
Invalid function num.	32	File not found	33
Path not found	34	No handles left	35
Access denied	36	Invalid handle	37
Insufficient memory	39	Invalid mem. block add.	40
Invalid drive specified	46	No more files	49
Range error	64	Internal error	65
Invalid prg. load fmt.	66		

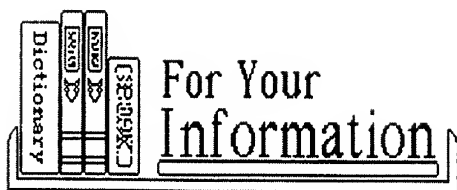
Those bombs that appear on your screen are error messages from the 68000 micro-processor.

Description	Number of Bombs
Reset: Initial PC2	1
Bus Error	2
Address Error	3
Illegal Instruction	4
Zero Divide	5
CHK Instruction	6
TRAPV Instruction	7
Privilege Violation	8
Trace	9
Line 1010 Emulator	10
Line 1111 Emulator	11
[unassigned, reserved]	12
[unassigned, reserved]	13
Format Error	14
Uninitialized Interrupt Vector	15
[unassigned, reserved]	16-23
Spurious Interrupt	24
Level 1 Interrupt Autovector	25
Level 2 Interrupt Autovector	26
Level 3 Interrupt Autovector	27
Level 4 Interrupt Autovector	28
Level 5 Interrupt Autovector	29
Level 6 Interrupt Autovector	30
Level 7 Interrupt Autovector	31
Trap Instruction Vectors	32-47
[unassigned, reserved]	48-63
User Interrupt Vectors	64-255

Darryl May
Tech Specialist



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Preparing a Mechanical:

The "Other" Side of Desktop Publishing

by
Kevin Steele

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The desktop publishing revolution has finally taken the ST world by storm. With such top-notch programs as Calamus and PageStream available at very reasonable prices, practically every ST owner has, at one time or another, played around with DTP software. The Atari press has followed this revolution closely, providing good information on basic publishing terminology and even covering the basics of design. However, even with the abundance of articles covering the basics of publishing, one vital area of the publishing process has been overlooked, namely that of basic mechanical pasteup. If you should ever want to have your latest masterpiece professionally printed, you will need to know the proper way to present your project to a printer. Desktop publishing has taken much of the tedium out of preparing copy for a printer, but it hasn't completely replaced the traditional method of preparing printed materials. "Why can't you just use laser printed copy?", you may ask. Well, in many instances, that is perfectly acceptable. However, there are still many times when laser-printed copy is either unable to create a special printing effect you want, or inadequate if you require the best print quality you can get. Laser-printing, even on professional typesetting equipment, still has some limitations. Some things, such as photographs, shading, and complex artwork, are still best handled by conventional printing techniques. Then there are things that desktop publishing just can't even simulate, such as spot color, "bleeds," trims, and folds. Desktop publishing can help you with the actual design process, but to get the best finished product possible, you'll need to know how to deal with a professional printer.

Production Process Overview

So exactly what does a printer do with what you give him? Why do you need to do any special modifications to the pages you just pumped out of the laser printer? Isn't that good enough? Well, let me explain the basic process that a printer goes through to produce the final version of your document. This will help demonstrate why it's important to supply the printer material in a format they are used to receiving. When a printer gets your camera-ready copy, the first thing

that is done is to take a special photograph of your copy. This is known as process camera photography, and produces a black and white negative of your page on special high-contrast film. This negative will be used in producing the plate used to print that page. The negative is "stripped," that is, it is mounted in special paper called goldenrod paper. It is from this final mounted version of your page that the plate will be created. Once the negative has been mounted, the printer may send you a special first print or proof called a "blueline" - this is a contact print made so that you can see what the final print will look like. If you approve the blueline, the printer will go ahead and "burn" a plate, using a special ultraviolet light to etch the chemicals on the smooth metal plate in the pattern of your page. Once the page is created, the actual printing is done. If you required multiple colors, the paper may be run through the printer several times, each time printing a different color. Once the printing is done, the final finishing is done. This is when the page is trimmed to the size that you requested, and any special folds are made. Without special indications on the pages you supply the printer, there is no guarantee that what you get back from the printer will be anything at all like what you requested. You can request special services verbally, but unless it's indicated on your copy, you may not get what you wanted.

Planning Your Layout

So, if you're going to be dealing with a professional printer, you need to make careful preparations when designing your document, not after it's already written and typeset. It's a good idea to get a firm idea of what you want your document to look like with just a pencil and paper, long before you sit down at the computer and boot up your DTP program. Computers can be wonderfully quick tools, but oftentimes a pad of paper and a pencil are faster. Usually, professional designers will sketch out the rough page layouts in small one or two inch "pages" called Thumbnails. These quick sketches will allow you to develop a general "style" for your document, a series of guidelines on how text and graphics will be placed. If you're just producing a one-page document such as an ad or flyer, you could just use a full page of paper and produce a rough sketch of the full page. After you've produced a sketch of the page layout, you may want to produce a "comprehensive" if your project involves complex printing techniques. A comprehensive, or "comp" for short, is a full-size "mock-up" of how the page will look when done. You can probably just sketch where the text will go, and color in the colored areas with colored pencils or markers - perfection isn't a goal here, just a good idea of what the final product will look like. If this is going to be presented to a board of directors, however, you may want to put a little more effort into duplicating what the final printed version will look like.

Tools of the Trade

To produce a camera-ready mechanical, you will need some special tools and materials. These are all fairly inexpensive, and since you may not need all of them at once, can be purchased as needed for a particular project. These materials are usually available at most art supply stores. In time, if you've had a number of projects, you'll soon find yourself with a complete battery of pasteup tools. First, you will need a drawing board or table on which to assemble your mechanical. Unless you're seriously considering pasteup as a career, a simple artist's drawing board will suffice. A T-Square and Triangle are tools that, when used with the drawing board, allow you to make sure that everything on your copy is squared-up and properly placed on the page.

You will need something to assemble your page on, and this is referred to as a Base Sheet. A base sheet is usually white illustration board, sometimes with a special grid printed on the surface in a non-reproducible ink to aid in copy placement. Sizes generally range from 8 1/2" x 11", which is the size of a single sheet of standard paper; to 17" x 23", the size of two newspaper pages side-by-side. You'll also need some tracing paper in the same size, to act as an overlay and protective cover for your final camera-ready mechanical. The tracing paper is also used to indicate special instructions to the printer. Since you will be manually cutting and pasting page components, you'll need a good pair of scissors and an X-ACTO knife. A special cutting board or mat is helpful as well, as these will help you from slicing up your drawing board. Usually a cutting board is made of a self-healing rubber, and your cuts into the mat will disappear within seconds. A special ruler, called a Typesetting and Leading Gauge, can greatly help in manual pasteup. This ruler is usually marked in inches, picas, and points. It also has special scales to measure character point sizes, line spacing, and sometimes even has a special screen used to gauge the amount of shading used on a page. This will greatly simplify placing text on the page, and is useful when you are trying to duplicate the layout of another page. A Proportional Scale can be very handy when trying to properly enlarge or reduce artwork or photographs. The scale is a special dial--simply turn the gauge so that the present size of the object and the desired size match, and the percentage of enlargement or reduction necessary will be shown in a window on the dial. You can then indicate this percentage to the printer, who will enlarge or reduce your photograph or artwork to the proper size when preparing it to be printed. You're going to need some sort of adhesive to hold everything on the base sheet. White masking tape is generally used to hold down the base sheet on the drawing board, but it is not suitable for mounting copy. For this, there are several alternatives, including special mounting sprays, wax, and

rubber cement. Wax is nice because you can always re-position a page element, but if you're planning on pasting down large pieces of copy, you'll need a waxer, a tool to melt and apply the wax. This can get costly and messy, and for small pasteup jobs, another adhesive might better serve your needs. Rubber cement is easy to use and readily available, but if some cement leaks past the edge of the copy, it can easily pick up dirt which will appear in the printed version of your project. Mounting sprays are convenient and easy to use, but you will need a well-ventilated place to use them, and they can prove difficult when trying to spray large pieces of copy. Overall, personal preference is going to be important in picking the type of adhesive that you want to use. For simple jobs, a wax stick and a can of spray adhesive will be all you need. If you're using wax or another pressure-sensitive adhesive, you'll also need a burnishing roller and sheet--once you've applied an adhesive to your copy and placed it where you want it, you simply place the burnishing sheet over the copy and roll the burnishing roller over it a few times to make sure the copy is firmly in place.

Art & Copy Preparation

Ok, so you've armed yourself with the "tools of the trade"--now what? Well, the next step is getting your art and text copy ready to paste up. Much of this can be accomplished in the computer, and this is where desktop publishing has really sped up the pasteup process. You can easily assemble most of your page in the computer, bypassing the need to manually cut-and-paste every part of your document.

Artwork and Photographs

Most of your artwork, if it is computer-generated, can be easily included into your page design. However, there are some important considerations to take into account here. First, there are two major type of computer-generated art: bit-mapped and object-oriented. Bit-mapped art is composed of a series of dots, or pixels. The number of pixels used to create the picture is constant, even on higher resolution printers. Object-oriented art is a series of instructions on how to create a picture from lines, circles, arcs, and so forth. Because of this, object-oriented art is "resolution independent," that is, it will be printed at the resolution of the printer, whereas bit-mapped art is limited to the resolution it was created at. Therefore, if you're going to use bit-mapped art, it is important to create it as close to the printed resolution as possible, otherwise the image will appear "dotty" or "grainy" when printed on a high-resolution printer. Reproducing photographs on a computer is one area where desktop publishing has

fallen short. Unless you've got a heavy-duty computer such as a Mac II or IBM 386 with an enormous hard drive, high-resolution monitor, and a scanner, you're usually better off letting the printer insert photographs into your document the old-fashioned way. This is because of the methods used to reproduce photographs. The traditional method involves photographing the photograph through a special screen, which converts the continuous tones of the photograph into a pattern various-sized dots. This pattern of dots, when printed, give the illusion of a continuous tone. This screened photograph is called a Halftone. The resolution of the halftone screen depends on the project--a newspaper photo can use a low- resolution 85-line screen, while a magazine may require a 133 or 150-line screen. The printer can usually recommend the proper resolution required for your job. For a computer to properly reproduce this halftone effect, it has to use a much higher resolution than that of the screened photograph, since it will have to simulate the varying-size dots with a number of fixed-size pixels representing a single screened dot. This requires large amounts of memory, and unless you're willing to spring for the high-powered computer equipment needed to adequately reproduce photographs, it's far cheaper to simply place a black box in your page layout where you want a photograph placed, and then provide the photograph, mounted on a piece of illustration board, to the printer with instructions on how to size it to fit. Getting the photograph to fit the space you've allotted on the page for it will most likely require some Cropping and Scaling. If you are planning on only using part of the image on a photograph, you will need to indicate what part of the image is to be placed on the page. You can indicate what section of the photograph is to be used by Crop Marks, which are special markings drawn on the illustration board, marking the edges of the area of the photograph to be included. A simple tool for placing crop marks is two "L" shaped pieces of illustration board--these can be used to easily frame the desired area. Scaling the photograph involves the use of the proportional wheel mentioned earlier. For example, a 5" x 7" photograph that is reduced 50% will give you an image 2 1/2" x 3 1/2". Remember to keep both dimensions in mind when you reserve space for a photograph in your page layout--reducing the width of a photo will also reduce its height! Also keep in mind that enlarging or reducing a photograph too far will cause the image quality to deteriorate.

Next Month:

Part II of Past-Up...

Preparing Text

The Macintosh Connection

by Kevin Steele

Upgrade WordPerfect

ST4.1...to WordPerfect 2.0?



Many of you have probably heard about WordPerfect's decision not to come out with a new 5.1 version of WordPerfect for the ST. This was due to mainly Atari's canceling of a contract with the company for 50,000 copies, to be bundled with Atari computers sold in Germany. Atari's short-sightedness may have canceled one upgrade path for us WordPerfect addicts out there, but there is another way you can get the latest and greatest version of WordPerfect.

This new version of WordPerfect has a mouse-driven interface, with any number of open windows (limited by memory), a built-in graphics editor, multiple fonts, WYSIWYG page display, and more. The version number? Version 2.0.

Now before you start scratching your heads wondering about that version number, a bit of explanation is required. I'm talking about version 2.0 for the Macintosh, not the Atari ST. This new version, released this last March, packs all the power of WordPerfect ST, plus Easy Draw 3.0, plus PageStream, all rolled into one easy-to-use package. And, compliments of Dave Small and the Spectre GCR, it's available to us ST users!

WordPerfect 2.0 for the Mac is a new word processor/desktop publisher/graphics editor hybrid. In addition to WordPerfect's usual truckload of word processing features (such as footnotes, endnotes, indexing, macros, multiple columns, and more), it also includes an object-oriented drawing program (similar to Easy Draw) with such powerful graphics features as bezier curves, custom fill patterns, and an amazing replicate feature that can duplicate a graphic element while spinning, shrinking, and changing its color all at the same time.

The program, when run under the Spectre GCR, offers great scrolling speed, especially considering the fact that it features a true on-screen representation of your page. It shows fonts and graphics as they will appear when printed. In addition, you don't have to worry about how many characters an inch each font is - WordPerfect lets you set up margins by inches (or any other measuring unit) instead of specifying a number of characters.

Changing page layout is a snap via the on-screen ruler at the top

of the page. Need to change a margin? Grab it with the mouse and drag it to where you want it. Edit the tab layout? Point-n-click. Center text? Highlight it and click on the ruler button. Easy! While WordPerfect ST sometimes felt like a DOS program with some mouse features tacked-on, WordPerfect 2.0 for the Mac feels built around for mousing around.

Don't like using the mouse while word-processing? Fine, there are keyboard equivalents for almost everything. Don't like the key assignment? Fine, re-map the keyboard! Yup, you can re-assign any command to any combination of keystrokes. You can also assign your macros to any key combination, as well. Oh, and if you need to modify a macro you've created, just call up the macro editor and type away!

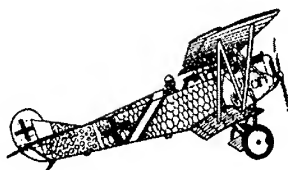
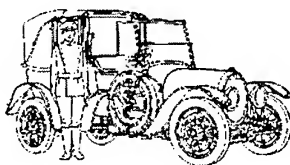
Which brings up the super-charged macro features of WordPerfect 2.0 - this program has an entire word processing programming language (complete with variable, loops, conditionals, and more) hidden away inside. In fact, a separate 400 page Macro Manual is included just to list the commands and syntax. But don't worry, you can still just turn on the macro recorder and let it record your every move.

You can mix and match fonts at any time, and can assign attributes such as bold, italics, shadow, and small caps. A nifty little character map feature lets you pick out any character in the font by simply clicking on it in the map listing - no more trying to remember what the ASCII code was for those special characters! You can also search and replace text based on the font or other attributes.

WordPerfect Mac can import and export IBM WordPerfect 4.2 and 5.0 files, as well as ASCII text and a number of Mac formats. In other words, you can transfer your ST WordPerfect files, and save WordPerfect Mac files in a format WordPerfect ST can read. To prove the point, this article was written in WordPerfect for the Mac, and saved in ASCII format for importing into PageStream.

Power does have its price, and in this case it's about \$279 mail order (WordPerfect doesn't offer upgrade paths between platforms - trust me, I asked). If you don't have the Spectre GCR, tack on the cost of the GCR cartridge and Mac ROMs. For serious word processing-type personalities (like me), it is worth every penny. (P.S. This marks a new column on using the Spectre GCR cartridge to emulate a Mac - as I recently purchased a Mac IIci, I will be able to compare using the emulator to using the real thing. Don't Worry - I didn't sell my ST! Shame on you for even thinking such a thing...)

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STEEL

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September 1991

1	2	3	4	5	6	7
	Labor Day		CACE Meeting			
8	9	10	11	12	13	14
15	16	17	18	19	20	21
			Yom Kippur			
22	23	24	25	26	27	28
		N.O.A.H. Meeting				
29	30					
N.O.A.H. NewsNotes						

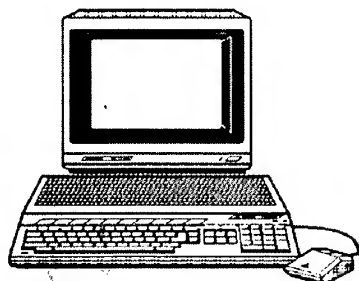
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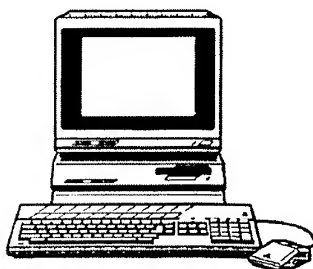
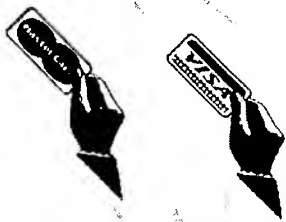


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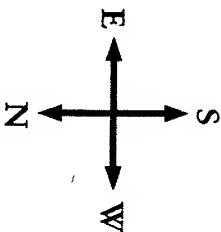
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